

UNCLE WIGGILY

THE STORY OF TOMMIE'S TAIL

By HOWARD K. GARIS.

"Dear me!" exclaimed Nurse Jane Fuzzy Wuzzy, as she entered the room where Uncle Wiggily was sitting in one of the easiest chairs of his hollow stump bungalow. "Dear me! I don't see how Tommie Kat is to get home in all this snow storm!"

"Get home?" cried Uncle Wiggily in surprise. "Why, I didn't know he was away from home. It is snowing rather hard, Nurse Jane," went on the sunny gentleman, as he looked out of the window and saw the white flakes coming down. "But what do you mean about Tommie Kat getting home?"

"Why, Tommie is out in my kitchen now," said the muskrat lady housekeeper. "He came over, before the storm, to bring back a cup of sugar his mother borrowed last week. I gave him a cookie and a glass of milk and he fell asleep by the stove. I forgot all about him, as I was so busy making a cake, and now, when it is time for him to go home, I don't like to have him go out in the storm. He hasn't his heavy overcoat, either."

"Don't worry about that, Nurse Jane," laughed Uncle Wiggily. "I'll take Tommie Kat home myself. I'm not afraid of a storm!"

"How do you mean you will take Tommie home?" asked the muskrat lady. "In your automobile or airship?"

"Neither one," answered Uncle Wiggily. "My automobile has the measles, I guess. Anyhow, it's all spotted with mud. And the toy balloons on my airship need blowing up, so I can't use that. No, I'll take Tommie home in a big covered gasket basket. I can easily carry him and the basket will keep off the snow."

"You are very kind," spoke Nurse Jane. "I'll get the basket ready. Here's Tommie now," she went on as the kitten boy came in the room, with his tail held up straight like a fish pole.

"Oh, Uncle Wiggily, I've had such a lovely time," mewed Tommie, switching his tail from side to side. "Nurse Jane was so kind to me."

"And now Uncle Wiggily is going to be kind to you and take you home in a basket so you won't get all snow," explained Nurse Jane.

"Hurrah!" cried Tommie Kat. Soon he was in the basket, all cuddled up, and Uncle Wiggily slipped his paw through the handle and holding it high up so the bottom would not scrape on the tops of the snow drifts, away started Mr. Longears.

Uncle Wiggily had not gone very far before, all at once he began to laugh.

"What's the matter?" asked Tommie from inside the basket. "What do you see that's funny?"

"It isn't what I see, it's what I feel!" chuckled Uncle Wiggily. "Tommie, your tail is sticking out from under the cover of the basket. It tickled me under the chin and made me laugh. Please pull it in."

"Do you mean for me to pull your chin in or my tail?" asked Tommie.

"Pull in your tail, so it doesn't tickle me any more," said Uncle Wiggily.

Tommie pulled his tail inside the basket, but soon Uncle Wiggily began laughing a second time.

"Tommie," chuckled the bunny, "your tail is out again and it's tickling me. Pull it in!"

So the kitten boy pulled in his tail, and along through the snow, with the pussy chap safe in the basket, went Uncle Wiggily. All at once out of the bushes jumped the bad old Bob Cat. He made a leap and

caught hold of Uncle Wiggily in his paws.

"Ah, ha! Now I have you!" howled the Bob Cat. "And what's in this basket? Something good to eat, I'm sure. Well, I'll hang the basket around my neck by the handle and I'll take you off to my den."

Poor Tommie crouched down in the basket and never said a word. Uncle Wiggily tried to run away and begged the Bob Cat to let him go, but the bad chap wouldn't. He was angry on account of jumping through the room of the snow house the day before.

"Off to my den I'll take you!" howled the Bob Cat. "And I'll nibble your ears and take what's in this basket!" Then, all at once, as the Bob Cat was carrying him in the basket, Tommie Kat stuck his tail out from under the cover and tickled the unpleasant creature.

"Oh! Ha! Ha! Ha! Who's tickling me?" howled the Bob Cat. But Tommie quickly pulled in his tail again and the Bob Cat didn't see it. "I guess I dreamed it," snarled the Bob Cat. He carried the basket and led Uncle Wiggily along a little farther, and then once more Tommie stuck out his tail and tickled the bad chap.

"Oh, wow!" howled the Bob Cat. "This is very funny! Who is tickling me?" But again Tommie pulled his tail in quickly. Then the third time when Tommie's tail tickled the Bob Cat, the bad animal took the basket off his neck, threw it over in a snow drift and, letting go of Uncle Wiggily, away ran the Bob Cat, howling:

"Oh, there must be a fairy in that basket! It must be a fairy and she'll turn me into an old witch!" But there was only Tommie and his tail in the basket.

Then when the Bob Cat was far away Uncle Wiggily picked up the basket and carried Tommie safely through the storm to the pussy's home, and Uncle Wiggily stayed there for supper.

Uncle Wiggily said Tommie was very brave to tickle the Bob Cat with his tail, and I think so myself. And now, if the egg beater doesn't turn around the edge of the table and fall down in the salt cellar, I'll tell you next about Uncle Wiggily and the soft candy.

VERSE O' CHEER

By Edgar L. Jones

THE BABY.

"Show th' man your tooties—now stand up an' be a man Stanny up for mawver or th' man won't think you can!"

Git up on yo' tooties—now be careful—don't go fall Please—no—stanny up or he'll not think yo' can at all.

Now—where's daddy's baby boy? Point an' show 'im where Th' 'tite baby 'urt 'imself w'en 'e fell on th' stair.

Now say 'Howdydo', let's patty-cake an' clap our han's!

Now say 'daddy'—listen—'Dad-dee' say it fer th' mans.

Show him how th' had man goes—'two-o-o-o'—wont show him?

Well—

Then where's your eye's—your ears, your nose? Show him where baby fell.

Now kiss the mans real pretty. Mimm-m-m—'little precious mine! And he is only ten months old—now don't you think that's fine?"

—EDGAR L. JONES.

A beggar's wallet is a mile to the bottom.

The best watering is that which comes from heaven.

No man's head aches while he comforts another.

A man's hat in his hand never did him any harm.

Never show the bottom of your purse or your mind.

He who gives fair words, feeds you with an empty spoon.

Working in your calling is half-praying.

A bad agreement is better than a good lawsuit.

AMUSEMENTS

Secrets of the Movies Revealed

Q.—What lawsuit was Douglas Fairbanks recently involved in?

A.—A suit brought by a drug company against Douglas Fairbanks for an intimation in one of his picture titles that its product, a soothing syrup, contained narcotics, had been settled out of court.

Q.—Is Franklyn Farnum related to William or Dustin Farnum?

A.—No. William and Dustin Farnum are brothers, however.

Q.—What university has a course in motion picture production?

A.—Columbia university has established such a course with Rowland Rogers, until recently a production manager at one of the studios, at its head. The students are taught everything in the technical line of production, from lights to camera and direction. They eventually expect to have a studio of their own and make their own pictures.

Q.—Are there two productions of "The Little Minister" in movies at present?

A.—Betty Compson plays Lady Rabbie in one and Alice Calhoun has that part in the other. Clara Kimball Young also appeared in the picture about seven years ago.

Q.—What players appear with Bert Lyell in "The Lone Wolf"?

A.—Hazel Dawn is the leading lady, while the supporting cast includes Stephen Gratton, Alfred Hickman and William Hatch.

Q.—What actor is called "The Nat Goodwin of the silent drama" on account of his numerous wives?

A.—The answer in tomorrow's movie column.

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Screen

LASALLE

The same magical genius that has made James Oliver Curwood the blooded American tales has been introduced into the production of Curwood's masterpiece, "God's Country and the Law," as the finest example of realistic melodrama recently seen upon the silver sheet. This strong and stirring tale of the pine forest and snow lands, of men who are strong for both good and evil, of fair women who must fight with fist and gun as well as with heart and head in order to retain their virtue, their right to happiness, their very lives, this tale offers to film fans an exciting hour's diversion of the very highest class and with a real and powerful theme tucked away in the midst of the breathless, rapid-fire action of the plot. Curwood's name as the author of the story is as powerful a magnet to the crowds as that of any star as a performer in it. In "God's Country and the Law" a number of noted players appear. For next week such stars as Norma Talmadge, Eugene O'Brien, Edna Fergusson and Gareth Hughes, all in brilliant successes, and such a super-special as de Mille's "Miss Lulu Bett" are all scheduled.

Stage

"THE BAT"

"The Bat," by Mary Roberts Rinehart and Avery Hopwood, the most successful dramatic play by all odd blooded American tales has been introduced into the production of Curwood's masterpiece, "God's Country and the Law," as the finest example of realistic melodrama recently seen upon the silver sheet. This strong and stirring tale of the pine forest and snow lands, of men who are strong for both good and evil, of fair women who must fight with fist and gun as well as with heart and head in order to retain their virtue, their right to happiness, their very lives, this tale offers to film fans an exciting hour's diversion of the very highest class and with a real and powerful theme tucked away in the midst of the breathless, rapid-fire action of the plot. Curwood's name as the author of the story is as powerful a magnet to the crowds as that of any star as a performer in it. In "God's Country and the Law" a number of noted players appear. For next week such stars as Norma Talmadge, Eugene O'Brien, Edna Fergusson and Gareth Hughes, all in brilliant successes, and such a super-special as de Mille's "Miss Lulu Bett" are all scheduled.

CASTLE

Wallace Reid is a fighting, riding, plotting, loving fool in "The Hell Diggers," his new photoplay story loaned from the pages of a recent Saturday Evening Post and now on view at the Castle. It is a story of a land dredging in the search of gold, of the bitter opposition of a farmer's combine, of the love of the young engineer for the daughter of the combine's leader, and of the final victory of both love and right. Good comedy vies with melodramatic action in keeping the attention of the spectators.

AUDITORIUM

The second chapter of Elmo Lincoln's latest and best Tarzan story, entitled "The Adventures of Tarzan," is shown today at the Auditorium theater. This is without doubt the best and latest Tarzan story to come from the pen of Edgar Rice Burroughs, and is shown in 15 chapters every Friday.

The remainder of the program consists of a special five-reel feature production entitled "Reclaimed," with Mable Julianne Scott and Niles Welch co-starring.

Tomorrow, Salient Productions present Muriel Ostriche, the former bathing beauty and comedy star, in a thrilling story of a battle of wits entitled "The Shadow." A funny Hallroom Boy comedy and a late issue of Fox News are also shown.

BLACKSTONE

The old search for the type of photoplay that will answer the question of "what people want" has been answered by Goldwyn, who holds that the people throughout the United States are more interested in portrayals of daily life that go along the main street of America than in gorgeous spectacles or romantic costume dramas.

Every age has its own peculiar likes and dislikes in dramatic entertainment. Today we are turning from the false romanticism and sentimentalism of a previous generation, and are discovering that the comedy of the drama of daily living is surer and more interesting than any other subject for photoplay productions.

The homely virtues that are the bulwark of the nation are shown to have intense dramatic value in such a story as Charles Kenyon's "Beating the Game," a Goldwyn picture starring Tom Moore, which will be shown up to and including tomorrow night. In this story the hero leaves a life of crime in a big city to walk the streets called straight in a small town. His meeting with a fine girl, the fact that he is accepted at face value by town folks, and the realization that he always wanted to be helpful to some community, makes it impossible for him to go back to his old life.

These conditions are the forces in the photoplay, "Beating the Game," and their wide appeal is due to the fact that they are everywhere recognized as the homely everyday virtues in our towns and villages. Main street is, indeed, America; and though it has its evils, it survives through a preponderance of those virtues by which nations grow. A clever Jewell comedy entitled "Strap Hangers," as well as the latest International News, will be seen on the same program.

Piquant, petite Marguerite Clark, heading her own company, presents "Scrambled Wives" for a three-day engagement commencing Sunday, which will be followed by Anita Stewart in an unusual story of a star's stage love entitled "Sowing the Wind," for four days.

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CASTLE

10 CENTS NO WAR TAX TODAY and SATURDAY

WALLACE REID

and LOIS WILSON in "THE HELL DIGGERS" Wow!

finds here a charm and bigness of opportunity that are in themselves an inspiration. At present Mr. Burke is devoting himself mainly to recital work and with such success that in many places where he has sung this season he has immediately been reengaged for a second appearance.

your time and keep you from enjoying the society of others.

Annie Laurie will welcome letters of inquiry on subjects of feminine interest from young women readers of this paper and will reply to them in these columns. Letters to Miss Laurie should be addressed to her, in care of this office.

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Advice to Girls

By ANNIE LAURIE

I am a young woman 22 years of age. Two years ago I became engaged to a young man one year my senior. Soon after our engagement he had to leave town to work.

As he moved around I failed to get his letter telling of his change of address. I kept on writing where he was.

He wrote, asking why I stopped writing, but some way he never received my letters, and stopped writing.

Three months ago he came back, engaged to another girl. He says he still cares for me. I believe him, as he never takes the other girl out unless he takes me. We two girls have become great friends.

Should I give him up or remain as he loves best?

Now, I love this young man very dearly, and can scarcely bear to give up, but I don't want to break the heart of the other girl, as it has been over a year since we had heard from each other. He says time alone will tell. Do you really think he cares for me?

SENSIBLE: If the young man is engaged to you and the other young girl at the same time, it is not fair to either of you. No man can marry two women, and the time will come when he will have to make his choice.

Have a very frank talk with him, and find how he stands. If he does not know which one of you he loves, he does not really love either of you. It is wrong for him to monopolize

A journey of a thousand miles begins with one step.

A hundred paths present a hundred difficulties.

If you converse by the way, remember there may be men in the grass.

If the root is neglected, what springs from it cannot be in good condition.

A happy death is better than a lawsuit.

The best right is the oldest—possession.

Truths and roses have thorns about them.

Every man is good, but not for everything.

There is a remedy for everything but death.

It is the nature of flattery to forget the absent.

However early you get up you cannot hasten the dawn.

The first step in the ladder of folly is to believe oneself wise.

Threatened men eat bread still (live on).

The light of another will never light you, if you have none of your own.

The wise man should do at the beginning what the fool does at the end.

A needle is sharp only at one end.

The best riders have the hardest falls.

To go beyond is as bad as to fall short.

He who rides a tiger is afraid to dismount.

The crow does not roost with the phoenix.

If there is no oil in the lamp the wick is wasted.

OLIVER

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Augustus Proulx Presents America's Favorite Actor-Singer

FISKE O'HARA

In the fascinating romantic story

THE HAPPY CAVALIER

A COMEDY OF CLASS IN A CLASS ALL ITS OWN Special Augmented Orchestra O'HARA'S NEW SONGS HAVE AN INDESCRIBABLE CHARM. PRICES—Lower Floor, \$1.50 and \$2; 1st Bal., \$1.00 and \$1.50; 2nd Bal., 50c. SEATS NOW SELLING

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LASALLE TODAY AND SATURDAY JAMES OLIVER CURWOOD'S MASTERPIECE "God's Country AND THE LAW"

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